



PLIMSOLL GALLERY

6 may - 25 june 2022



glossolalia [glos-uh-ley-lee-uh, glaw-suh-]

'Glossolalia, also called speaking in tongues, (from Greek glōssa, "tongue," and lalia, "talking"), utterances approximating words and speech, usually produced during states of intense religious experience.'

(<https://www.britannica.com/topic/glossolalia>)

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Sean Bacon

Abbie Calvert

Gail Priest

Matt Warren

Curated by Dr Colin Langridge and Dr Matt Warren

The image shows the word "glossolalia" written in a white, cursive, handwritten style on a solid black background. The letters are fluid and interconnected, with some loops and flourishes, particularly in the 'g' and 'l's.

GLOSSOLALIA

Glossolalia is understood to be the vocalised utterances of some kind of spiritual language. It is probably most associated with a certain branch or perhaps sect of the Christian religion, but it exists before and beyond that: it is a phenomenon that is archly human, but also reputed to be not-human, the cascading verbal evidence of divine communion.

This is one way it's understood. Understood is perhaps an incongruous term though, in relation to glossolalia, if it is a language or communication associated with energies outside of human understanding then understanding it is possibly not the point.

It's a trap to say you understand art. It is more likely that you encounter a work of art and you make meaning, and that meaning will vary. Artists may have no idea why they produce the work they produce: they might be better understood (that word again) as conducting experiments to observe the outcome: if these conditions exist, what sounds will be created, how will I reproduce them, how will I represent them, what will happen when I let go of this and other people engage with it? This is the dilemma of art: people are going to bring themselves to a work and filter it through their experience and understanding, and that will change the reception of the work. A new meaning is made, every time. You may find it obvious that a work is consumed in a way you understand (again, that word), but someone else will have another take and who, who is correct?

No one.

Listen to the sounds and make meaning; do the work. When it comes to art that exists as sound, or light, or both, perhaps note you are engaging with a notion of time. Work that exists as a measurable chunk of time is already asking that the person engaging with the work to commit to a certain period of their earthly existence: this is quite a conceit, but how long is enough for any art of any kind? How long must we look? If the work is a sound based one that has a seven-minute running time the answer is generously supplied. It could be said that sound artists and musicians are rather considerate then, that they gently ask in advance for a specified portion of your time, and that's only if you want to actually take in the entire thing anyway, and then the artist will be able to suggest, politely, that you did not engage for quite long enough. It can be suggested as well that you did not take long enough with a sculpture, but that's a lot harder to prove.

No one asks you to understand the work, though. They just ask you to give it time.

Glossolalia, as applied to a selection of art works, is probably not the utterances of the supernatural. Here, Glossolalia is a collection of works of art in two segments that may be a form of dialogue. There is a nebulous and opaque quality at play here: two curators have interacted to produce two separate exhibitions. Colin Langridge, an artist and curator who seeks to conjure fascination from audiences through the creation of incongruous objects like wooden fire extinguishers and abstracted creations that utilise ancient techniques gleaned from ship building and barrel making, has curated a selection of critical works from the career of Matt Warren, a Tasmanian artist known for creating art from light and sound. The ephemeral nature of Warren's art is very different to the solid and chunky works of Langridge, but both artists have an interest in the peculiar and weird: Langridge's work has long looked at the strange edges of human endeavour, where he has highlighted existential weariness with wry and subtle comedy. Langridge has delved into Matt Warren's

extensive output and selected some emblematic moments.

The other segment of Glossolalia allows Matt Warren to react by curating works by other artists, providing a unique commentary on his own work. If you want to know what Warren has to say in his art, he's telling you by showing you some other art: this is something Warren does, shows rather than tells. Matt Warren has an interest in phenomena that rolls in from the edges of human experience, and if there was a blanket term for such things, it would likely be uncanny. Glossolalia is something that is experienced as uncanny, although it is in fact profoundly human, and therein we might find a parallel with work Warren has made over decades now: he utilises the many facets of experiences perceived and understood as uncanny to reach for communion with the edges of human experience: loss, tragedy, mortality, transformation, renewal and the inexorable passages of time. One view of Warren's output suggests that he distils personal experience through uncanny metaphor, that he uses the aesthetics of various mediums to create symbolic gestures. Warren could also simply enjoy creepy stuff; he has over time become quite adept at creating oddness in his artistic output. He understands what unsettles people and has investigated this in a number of ways, utilising the tropes of genuine unexplained phenomenon and devices he has gleaned from exhaustive and lengthy investigations of cultural output. We ask why, and it's a good question, but understanding a devastating loss, where the absence of another weighs so heavily that it becomes a presence, is possibly understood as a ghost: yesterday, upon the stair, I met a man who wasn't there. Warren's yearning to hear a voice one more time might manifest as an investigation of EVP – but this is not the whole story, of course, as Warren also genuinely mines aesthetics in and of themselves, extrapolating personal expression, but also revealing something interesting: he is the human making this stuff. There are no ghosts, there's just human emotion, human sensation, human experience. The artist is his own haunting, his memory and experience laid bare.

Sean Bacon is an artist concerned with the immediate. His work extrapolates out from a career and a personal fascination with live footage; Bacon is a highly respected pioneer of the use of live video in theatre and performance. His works *Moment to Moment 1* and *2* here dive into ideas of mass communication and the moving image, from the earliest historical moments of creating moving images – here suggested by the presence of zoetrope device – all the way to the moment of now, when hand-held devices proliferate across the globe, when these images may be near-instantly shared and near-endlessly copied in an eternal expansion. Bacon's art takes what is happening and amplifies it, dissects it and creates new contexts, asking viewers to examine what it is that they are seeing: highly present in this work is a notion of mediation: what we are seeing is not 'real' – it's captured footage, changed by the device and given context. The cascading imagery is a churning allegory for the chaos of contemporary existence, the sea of information we swim beneath searching for – well, that's a good question. Truth is too glib a notion, and perhaps too flexible; and it may no longer exist anyway. It's possibly an act of divination, seeking a unified new vision of existence by creating context from a hundred possible interlocking moments that are all now.

Gail Priest's sound explorations are diverse and diasporic: Priest performs live, makes recorded works, creates video, collects and re-contextualises sound and expands and stretches the edges out of what sound and composition could be. Her work has an eerie quality that incorporates visual and sonic components, including a literal drawing of sound: the precise image she leaves in a space where this work exists are the sound we hear, or a drawing of it, which is objectively odd as it is not supposed to be possible to see a sound: Priest creates an impossibility simply by drawing the sound as it would be represented in some music software – indeed this is very precise work that is near-exactly the sound but also a mediation of it. The sound work, as heard, is one of extraordinary beauty and purity – the tones seem cleanly generated,

weightless and lilting, hypnotic and calming yet slightly non-human: Priest seems to coax a song from pure mathematics, drawing it from a theoretical dimension of existence into our coarser plane of experience. Priest's work has an uncanny sensibility, but it derives, at least in this work, from a kind of invocation that makes sonic tangibility of a mathematical occurrence. Priest underlines this by drawing the sound – or in fact tracing it using a template so the precision is as accurate as possible. The drawing directly onto the wall invokes early primitive art and graffiti, the kind of mark-making that denotes presence. The mark-maker has been here. The traces of sound and vision work together: the artist has made a fabulous, un-human song, summoned angels out equations and traced the shape of their howling.

Whispering and half-heard human traces, shimmering out of focus waters, glowing half lit hands and quiet musings around the cool end of the colour spectrum are the territories Abbie Calvert is creeping into in her work. This is subtle, gentle work that looks for poetry in slow gestures, but also revels in the half-heard and unintelligible mutterings, both sonically and in randomised combinations of letters. Calvert de-contextualizes sound asking us not to delve into it for content – not to listen to what is being said but the sound of the language. This interest in the form in which content is delivered is fascinatingly replicated in other works, as Calvert toys with human hands and letters of the alphabet, transforming both into sigils and glyphs. This is work that asks to be looked at again and that shifts as it is watched. Calvert engages in sleight of hand, her imagery shifting and shimmering between states and moments. Glossolalia finds Calvert shifting from vision to place her practice into a realm of field recordings and found sounds, still exploring cyphers and meaning but instead in bird calls gleaned and collected in urban environments. This fresh development brings in complex issues as Calvert ascribes possible coded meaning to these gathered sounds – patterns in natural sounds certainly exist, and birds cry with purpose, but our interpretations

are tainted with our human concepts of communication. Calvert brings in hints of paranoia and even possibilities of conspiracy theory to her work, marking her explorations and ideas as shifting outwards.

Glossolalia is in the end, a song: it is a cascade of odd sounds that have implications but may mean nothing, and what it means is debatable: it may mean nothing but it still signifies something, and that is an engagement with something beyond standard human expression, even though it's a song sung by humans. Ultimately is about striving not to create meaning, but to communicate something ecstatic, shapeless and marvellous, and it is seductive as it is terrifying.

The works contained here hint a myriad of ideas, while daring to ask those who encounter them to create answers or at least to accept that there are soaring chaotic moments of now, an amorphous impermeable blanket that envelopes understanding with fragments of wonder.

Andrew Harper

Glossolalia Part 1

An artist's practice is not always discernible in an individual work. This exhibition of seven selected artworks by leading Tasmanian time-based media artist Matt Warren, will explore threads of connection between his earlier explorations in video and sound and later more highly produced pieces culminating in a new work produced for this exhibition.

Located in an international context of time-based media practices, Warren's critically engaged contemporary artwork has developed in sophistication over the past 15 years. Drawn from his extensive exhibition history of experimental video projections, sound devices, light and sound objects and installation pieces Warren's practice represents a synthesis of research and refined presentation. His mastery of electronic media allows for beautifully sensitive experiences of time out from the mundane. This exhibition, including many works that have never been exhibited in Hobart before, will reveal the artist's practice rather than only presenting the isolated single festival or group exhibition work Hobart audiences will have usually encountered.

The practice of Matt Warren has long held my attention, particularly in context of the powerful presence of his artworks (successful artworks assert their presence in a space and in our memory, unlike most other things in the world, which we simply ignore). His artworks often activate subtle and extended sensory excitement whilst avoiding obvious narrative content. This sets up a relationship of wonder for the audience in contrast to a relationship where the audience primarily reads or interprets the artwork as a message – for me his work is encountered primarily as a thing, an event, rather than as a sign.

Importantly, Warren's artworks do not easily become useful resources for the audience, they retain

sovereignty within their domain through dwelling in the poetic - this allows them to be appreciated without being understood. The poetic resistance to being understood grants the works an extended open status; they are there, they have been experienced, but they are not necessarily there for us to consume. They invite encounter but resist an 'I got it' moment which equates to closure, and an end to the meeting between person and thing.

Western Modern culture has tended to set up a relationship with the world that encourages us to encounter it and the things in it primarily as resources for us to use. Art is especially so and we expect or hope artworks to be something we consume in an unhindered moment of encounter (for example: we can use or consume artworks for aesthetic pleasure or for affirming our ideology, among many other uses). One of the roles of the gallery is to create an ideal situation to experience the artwork and, even though we know the artworks are set up for us to enjoy and they are present for us in that sense, in a different way the artworks by Warren tend to resist being used up in our observation of them. They are not entirely consumed by the viewer. We become fascinated by the unfolding visual and aural event but afterwards we do not quite know what we have been looking at, it has shown itself to us but it has not completely revealed itself. This moment of unknowing can be both uncomfortable and delightful, in this moment our human-oriented focus is de-centred and we can be released from feeling we have to understand. This moment acknowledges that the world is not necessarily there 'for' me, rather I am here 'with' it.

The seven works in Glossolalia selected from across 15 years of Warren's practice show the development of his artistic strategies, his use of technology, his interest in alternative culture, especially moving image culture, and in alternative music and sound. The term 'glossolalia' refers to speaking in unknown languages,

often in relation to ecstatic experiences. Speaking but not being (blatantly/didactically) understood is a fundamental concept throughout Warren's practice.

TWOOT (2008) references the theme of glossolalia both through sound and vision, with murmuring voices, perhaps reversed, played against an abstracted visual that gives the sense of a limited and fragmented transitory view through an unsteady hand-held camera. A kind of momentary view through someone else's eyes whilst hearing 'mind-chatter'. Warren made this work in reference to the painting by Gustave Courbet (The Origin of the World, 1866) and through imagining what birth might look and sound like for a child – thus flipping Courbet's perspective on the subject.

Portal Lux Aeterna (after Ligeti)V2 (2008/9) refers to György Ligeti's Lux Aeterna (1966) musical composition, a hauntingly beautiful atmospheric choral piece that appeared in Stanley Kubrick's film 2001: A Space Odyssey (1968). This work references Warren's deep interest in alternative culture, especially music and film. Warren's work is reminiscent of Ligeti's in ethereal sound but is visually presented through a black circular frame that suggests we are seeing a small part of something much grander. The white dots tauntingly suggest something specific but then quickly fade before we can discern them. 'The white dots are taken from an old analogue television and I see them as 'entities' existing "out there", in fact evidence of the big bang, eternal light. The portal is allowing us to see them.' Matt Warren

Project Blue Book (2010) employs simple visual illusions to suggest UFOs in the night sky. The voices heard in this piece are computer synthesised read transcriptions of UFO reports and some of Warren's own text based on Guglielmo Marconi's idea of never-ending sound waves. The low-fi nature of the video suggests it is historically linked to the 1950s or 60s, particularly b-grade sci-fi movies and tv. It plays with our desire

to encounter the unknown and our willingness to suspend disbelief in the hope of an encounter.

Üüüüü (2011) is born out of the affliction Tinnitus (high pitched ringing perceived as an internal sound, usually caused by hearing damage). Originally conceived as an installation with eight mannequin heads, each playing their own pitch of the tinnitus sound, here it has been re-jigged for Glossolalia. Both Warren and myself have tinnitus which is an almost constant companion for many people - one of the sounds in the work I found to be almost identical to my own internal pitch. It is interesting to hear this sound played out loud as an actual sound because the perceived tinnitus sound is more nerve excitement than actual sound wave. This shows a side to Matt's practice where he draws more directly upon his own history, one that is shared by many. In terms of glossolalia this work actually makes common a sound that is unknown to those who do not have tinnitus, thus bringing it into a shared realm which is the basis of language.

Sönaris - A Liminal Place (2012) is visually stark with gently moving vertical lines of soft light against a dark ground punctuated with occasional images of the road and car tail lights fading in and out. The sound of a sonar echo provides a recurring background that gently links us to the work's title - it threw me into remembering movie scenes of submarine crews listening carefully as they blindly tried to locate objects in the ocean outside. It appears to be a fragment of a story told by both a female and a male narrator, the person telling the story thus slips between genders, however they both only present bits of the story, not quite enough information. I felt as if I were alone at night, lights off in a cheap motel, on the edge of understanding but not quite.

The Pull of Gravity (2017) asks the viewer to slow right down and allow natural processes to take their own time as the yellow moon passes slowly over the screen. Well, those processes are not quite natural, as we hear waves against the beach and a second circular image of water flickers over the moon in its next pass. The title says it all in this beautifully restrained work that addresses the theme of the relationship between the moon and our tides, but in a second layer it also raises issues about natural and un-natural romanticized motifs of nature.

Threshold or The Even Keel v2 (2019-22). We see shifting coloured light beautifully revealed through slowly drifting swirls of smoke evoking intangible disorientation. The sound struck me as a choreographed piece of theatre with evocative background audio (shifting ethereal music and choral voices) over which a woman's (or maybe a man's?) voice softly shares philosophical ideas as she responds to walking through rooms that she once knew - there is a sound that could be the click of shoes slowly pacing on a hard floor. In one room the woman shares her thoughts and memories about birth and death with the sense of something dark and tragic that is unspoken, it gradually becomes clear that she is reminiscing about a dead child. Warren is working through a challenging subject, both emotionally and technically. How does one capture the feeling of such deep and dark memories? This work reveals a mastery of sound and restrained vision composed in layers that sensitively work with each other to tell a story, create a mood and transport the listener on a journey with a fellow human. We are invited to become a companion with her reminiscence as the act of careful listening draws us empathetically close to the voice.

Dr Colin Langridge

Glossolalia Part 2

Around us and out of reach

We are surrounded by many entities. Some are invisible, but we may still see the outcomes of what they do. Some are silent (to our ears at least), but when interpreted correctly, they can be heard and listened to. Some of these entities have no mass, but they cause us to feel or to be moved by them. Our contexts inform us and influence us, they can change how we experience the world.

Glossolalia (pt. 2) is a gathering of three artists who play with the “hidden” or “obscured” in their work, the exposure of an occult of images and sound. And, as we are surrounded by entities, informed and inspired by them, the context that these artists exist in for me is one of inspiration and affinity - the work produced by these artists has inspired and informed my own practice. The languages we speak with our individual works are unique, but when revealed in conjunction, have meaning we can all understand, even if clear articulation is elusive.

Sean Bacon - “Moment To Moment”

As a fellow Uni undergrad and a regular collaborator in both our formative practices, I have known Sean Bacon and his work for the longest of this group of three artists. His performative approach to video and surveillance and the somewhat ‘prankster’ element of upsetting the viewer’s/participant’s expectation is what appeals to me. Playing with the notion of what is or isn’t “real” is at the heart of why Sean was selected for Glossolalia. Having spent quite a long time creating video for theatre productions, I was also very keen

to see Sean back in a gallery context. He has created two small assemblages of playfulness and illusion. The constructions, simultaneously DIY-looking and poetically elegant, present an artifice, an exposure to what makes the image, but may not be fully factual. Can we believe our eyes? Are we seeing what Werner Herzog calls an ecstatic truth¹? Facts and data as he says in relation to Cinema Verité only “reaches a superficial truth, the truth of accountants²”. When in fact (!), there is a deeper, poetic truth. “There are deeper strata of truth in cinema, and there is such a thing as poetic, ecstatic truth. It is mysterious and elusive, and can be reached only through fabrication and imagination and stylization”. Perhaps this work asks us to suspend disbelief and look deeper than the surface.

Abbie Calvert - “Sonorous Bodies”

Abbie Calvert is an emerging artist whose work I’ve witnessed over the last few years and feel an affinity with both aesthetically and conceptually. Her approach is strongly researched, but an expression of emotive poetics is never sacrificed for the sake of academia. Her exploration of hidden or mutated languages, glossolalia, and the ideas that informed visionaries such as Hildegard Von Bingen (1098 - 1179), has inspired me to seek her inclusion in this exhibition. With her work for Glossolalia Calvert explores the conjunction of song and speech, but as it relates to birds. What is being communicated here? Is there something symbolised in the birdsong that is more than just calling to other birds, but speaking of what they have seen, what they have experienced? How do their “voices” combine, inter-species and with a general suburban environment, to create a composition, communicates of potential, layered meaning. Calvert’s immersive work does not aim to fully define what is being said, but rather presents possibilities for interpretation based on one’s own sensitivity, a revealing of what might be there.

Gail Priest - “Songs With Oscillators”

The work of Gail Priest has historically inspired me from afar and continues to do so in our capacity as fairly recent collaborators. Her use of voice in conjunction with electronics, a conversation or duet consisting of two seemingly disparate methods of sound emission, almost sounds like different aural codes colliding. But within this collision there is a tremendous beauty that emerges. The sounds communicate with each other, creating something unique, opening the way for the listener to question what is human, what is machine and what do they say together? Is there such a thing as synthetic elementalism as it relates to sound? The sounds that Priest works with in conjunction with her own voice could be said to be elemental, in that they are clear and pure. They are machinic tones created by oscillators. Her simple (but painstaking) approach to visualising the language, by drawing the wave forms as part of the installed work seems to me like a generous revealing of the constitution of sound itself. Here Priest is combining explorations covering a number of years, voices in conjunction with tones, past, present and possibly future.

We live in a world of instant information and with the advent of social media, a world of profiles, avatars and carefully curated representations of ourselves. Is it possible to be fully real, fully authentic when online? The variables of communication are many and varied and how one speaks in an email or in a Zoom meeting can easily be misinterpreted. The “tone” is not always easily read through mediated communication. Arguably then, truth is somewhat relative. The works in this show may not be about revealing the truth, but may be about revealing “a” truth, one that is authentic in its poetics.

Contemporary life is full of conflict. That is clear and may be even a little banal to state. And perhaps it's naive to consider that we should simply accept that there are many differences between us. With this realisation in mind though, we may be able to instead focus on the areas of similarities. Somehow at the back of our minds we do recognise ourselves in others. We do need to share this world after all. This collection of works sits alongside the curator's own works as a shared environment, a context of inspiration and affinity, with the idea that all may converse in strange, different languages and communicate hidden knowledges that we all recognise, whilst not be able to fully articulate.

Dr Matt Warren

1 "Sometimes facts so exceed our expectations - have such an unusual, bizarre power - that they seem unbelievable. But in the fine arts, in music, literature, and cinema, it is possible to reach a deeper stratum of truth - a poetic, ecstatic truth, which is mysterious and can only be grasped with effort; one attains it through vision, style, and craft" Bu.edu. 2022. On the Absolute, the Sublime, and Ecstatic Truth | Arion. [online] Available at: <<https://www.bu.edu/arion-on-the-absolute-the-sublime-and-ecstatic-truth/>> [Accessed 19 April 2022].

2. Ebert, R., 2022. Herzog's Minnesota Declaration: Defining 'ecstatic truth' | Roger Ebert | Roger Ebert. [online] Rogerebert.com. Available at: <<https://www.rogerebert.com/roger-ebert/herzogs-minnesota-declaration-defining-ecstatic-truth>> [Accessed 19 April 2022].



artists



Sean Bacon

SEAN BACON is a Sydney-based video designer who has been working in the industry for almost two decades, collaborating with many national and international artists. Sean's talent is his use of live video in performance. He is one of Australia's leading practitioner working with live capture and live mixing of the visual elements in performance, creating a unique and dynamic theatrical environment. Sean art practice works across a wide variety of platforms, including film, installation, public art, stage and dance.

Abbie Calvert

ABBIE CALVERT is an interdisciplinary artist based in nipaluna (Hobart). She works mostly with installation, participatory events, moving image and sound. In her practice she explores the relationship between language and the world, often seeking out strategies that may illuminate the ways in which traces of histories, shared experiences, embodiment and environment become deeply embedded in modes of communication.



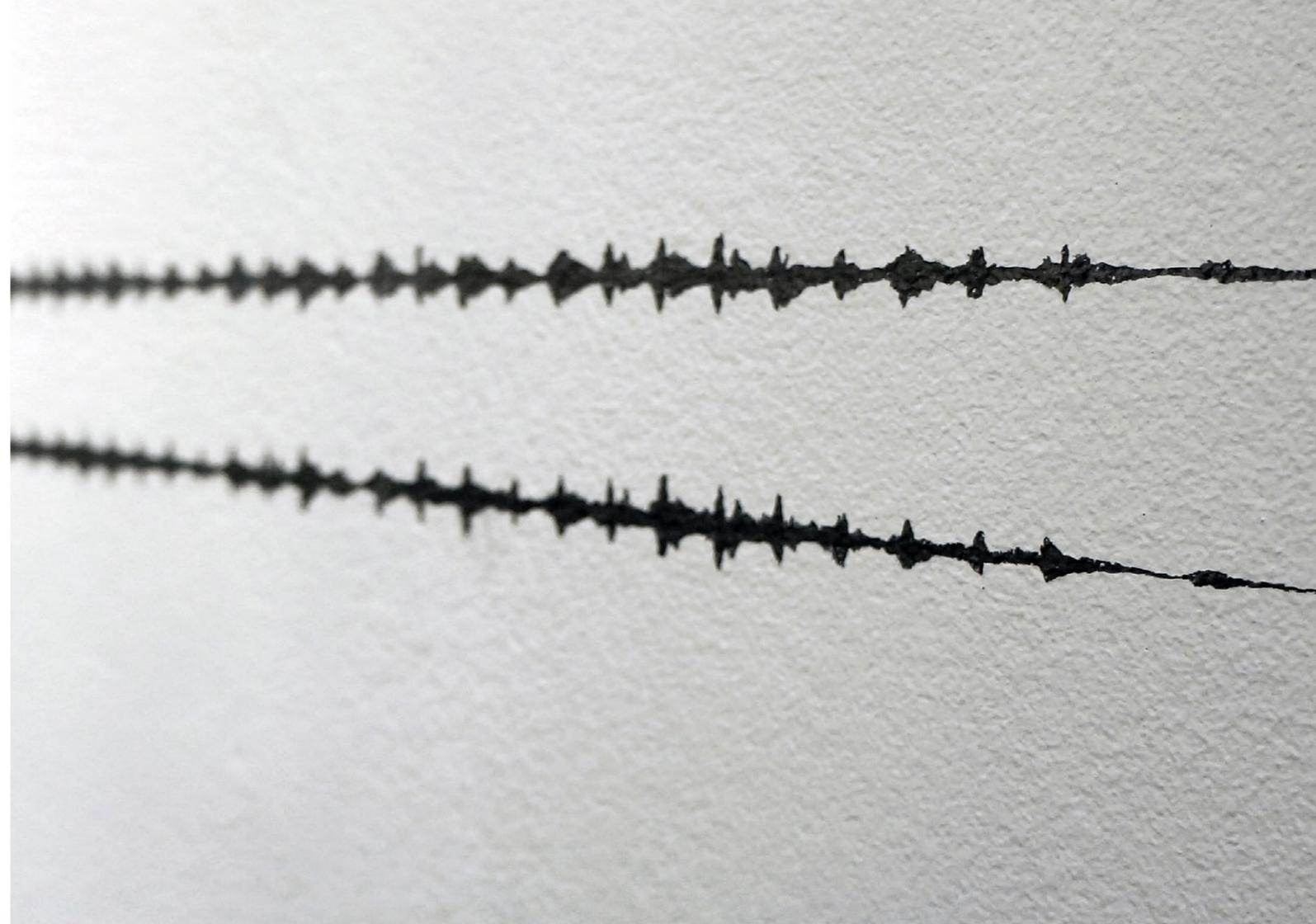


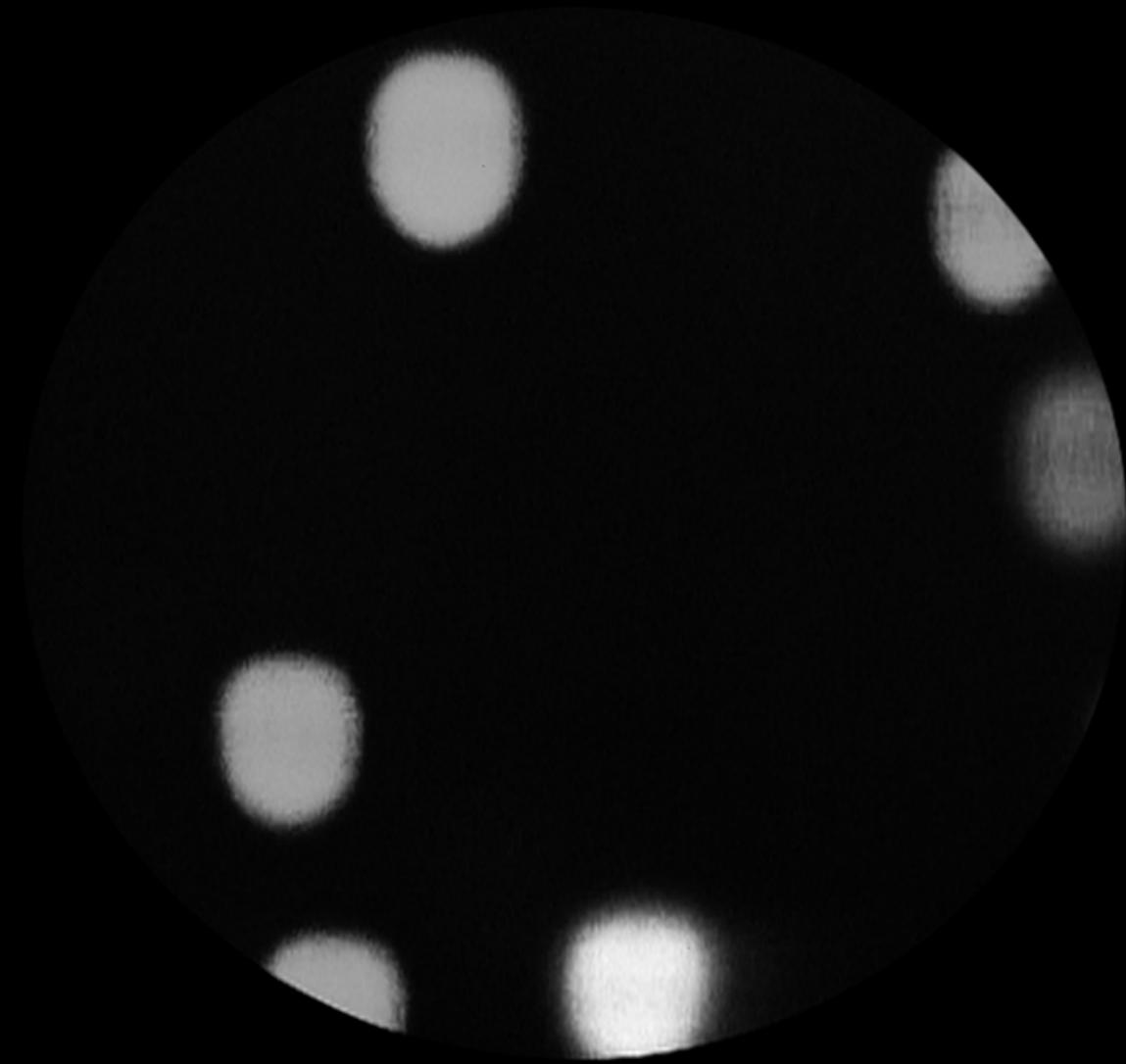
Matt Warren

DR MATT WARREN is a Hobart-based artist living in nipaluna (Hobart). His practice encompasses immersive electronic installation, single channel video and sound works. The works investigate memory, transcendence, liminal spaces and suspension of disbelief. His music and sound practice has a basis in both composition and improvisation. He performs and records electro-acoustic and drone works under his own name and collaborates with others under a number of monikers. His practice is informed by psychedelia, digital abstraction and hauntology. <https://www.mattwarrenartist.com/>

Gail Priest

GAIL PRIEST is a sound artist, curator and writer living on Darug and Gundungurra land now known as Katoomba, NSW. Her practice encompasses performance, recording, sound design for dance and theatre, installation, curation and writing. She has performed and exhibited nationally and internationally at events and galleries. She also works collaboratively with visual artists, choreographers, theatre makers and fellow sound artists undertaking several collaborations with Matt Warren and the Unconscious Collective (Tas). She has music releases on her own label, Metal Bitch Recordings as well as Flaming Pines. She also curates events and exhibitions and writes fictively and factually about sound and media art. www.gailpriest.net





curators

Dr Colin Langridge

DR COLIN LANGRIDGE is an academic and a curator, he lectured in art at UTAS from 2005-2021. He has curated or co-curated 12 exhibitions since 2002 and coordinated the Contemporary Art Tasmania (CAT) Curatorial Mentorship Program since 2009. His curatorial practice sits alongside his art practice, which is generally Post-Minimal, and both are informed by concerns about culture and the values that drive it. He works through art towards questioning and understanding our relationship with the greater world in the hope of developing an attitude of care.



Dr Matt Warren

Matt Warren is an artist and curator based in Hobart. Although having previously curated very small-scale exhibitions and independent film festivals, Matt's curatorial practice proper began in 2012 with the Contemporary Art Tasmania Curatorial Mentorship, resulting in the 8-person sound exhibition "In A Silent Way". Since then Matt has curated; "Ghost Hunters" at Plimsoll Gallery, Hobart for 2013's "Plimsoll Inquiry" project and "Envelop(e)" at Contemporary Art Tasmania in 2015's Dark Mofo festival. In 2014 Matt co-curated and compiled two volumes of Tasmanian experimental music and sound art for the Rough Skies label compilations "Convergence", available on limited edition cassette and as a download. He co-curated as part the Unconscious Collective, the sound and experimental music program "Flux" in 2016's Unconformity Festival in Queenstown, TAS. In 2020, he curated short films and single channel video works for the "UNTV" streaming/broadcast project, presented by the Unconformity.



Warren's approach to curating is to thematically or conceptually link the works and consider the acoustic and optical space between them, how they may interact and the potential for unplanned collaborations. John Cage-like notions of "silence" and Brian Eno-based ideas of "ambience" have informed curatorial premises previously. An exploration of occult research and revealing of hidden knowledge, language and layers of existence informs his own art practice and is also pursued with the works and artists in his curated exhibitions.

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Dedicated in memory of Graeme Warren (1948 - 2020)



EXHIBITION ESSAY

Andrew Harper

CURATORIAL ESSAY

Dr Colin Langridge and Dr Matt Warren

ARTIST STATEMENTS

Supplied by the artists.

INSTALL TEAM

Anna Eden

Rachael Tanner

Lili Pearson

TECHNICAL SUPPORT

Peter Stannard

PROJECT MANAGER

Jane Barlow

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IMAGE CREDITS

Sean Bacon, Moment to Moment 2, Image courtesy of the artist

Abbie Calvert, Sonorous bodies, Image courtesy of the artist

Matt Warren, Still from The Pull Of Gravity, 2017. Image courtesy of the artist

Gail Priest, Documentation of the exhibition of Singing with Sines i & ii, 2014, Image courtesy of the artist

Matt Warren, Still from Portal Lux Aeterna (after Ligeti) V2, 2009. Image courtesy of the artist



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